

Musical Farce and Supernatural Drama Leading Events of Theatrical Week

The Secret of Warfield's Grip on American Public

His intuitive and trained sense of pantomime—His very attitudes express emotion more potently than words of other actors.

By JULIA CHANDLER MANE.

Theatrical history of the past two weeks repeats itself in that one of attractions offered this week at the Belasco and the New National Theater, the former promising another week of abandonment to hilarity in its announcement of Sam Bernard in "All for the Ladies," while David Warfield as Peter Grimm in Mr. Belasco's supernatural drama, "The Return of Peter Grimm," at the New National, will further convince the public that this country holds no actor of greater skill in the silent projection of feeling than himself.

Thousands have asked the secret of David Warfield's success. He has no stage family to which he can point as an explanation of his artistic inspiration; no hereditary claim of dramatic ancestry; no intimate hand to help or make him.

One day, while on the Pacific Coast, David Belasco happened into a little off-street theater, where he saw a rough, farcical play entitled "O'Dowd's Neighbors." It was the character of an Irish woman, who, between the times of cleaning the linen, told her family troubles, which interested Mr. Belasco. As absurd as it may seem, the voice of the actor playing the part vibrated with a peculiar sob, which ran as an undercurrent to the fun of the lines, and entered the Belasco heart. Looking at the programme, he discovered that the man impersonating the Irish woman was David Warfield, a name that meant nothing to him nor to any one else at that time, but Mr. Belasco treasured the pathos which ran through Warfield's portrayal of the rough character.

A few years after this found Mr. Warfield in New York trying to persuade Lederer to allow him to present the character of Einstein in a production then running at the Casino. Mr. Warfield had been seen in the character on the road in a play that had failed and so Mr. Lederer would have none of him. At that time a baseball game had been arranged by the New York Herald for the benefit of its free ice fund, between two teams of actors, each to appear in stage make-up. Suddenly, from the grandstand there climbed into the field a typical East Side New York character with shaggy beard, a flat hat drawn down to the ears, long, shabby frock coat, and a face which expressed simple, childlike inquiry. The crowd gave a shout as he shuffled over the grounds. It was Warfield in his make-up of Einstein, and he made the hit of the ball game. His name was on every tongue next day, and he gave Einstein to the delight of New York at the Casino for many weeks afterwards.

Not long after this, David Belasco, with a memory of the sob he had felt when he saw the impersonation of the Irish woman, sent for Mr. Warfield, on which eventful afternoon they entered into a life-long compact in which David Warfield was to become a star, and his Einstein was to develop into "The Auctioneer."

When asked the secret of great acting recently, Mr. Warfield said: "It is the things that an actor feels deep down in his heart, and expresses in silence that the audience understands the best." That is it—Mr. Warfield's intuitive and trained sense of pantomime, his attitudes which reproduce his emotions more potently than words—that is the secret of David Warfield's tremendous grip upon the American theater-going public.

THE WEEK'S PLAYBILLS

National—David Warfield in "The Return of Peter Grimm."

In "The Return of Peter Grimm" at the New National Theater this week we will have an opportunity to see once more the result of the combination of David Warfield and David Belasco and the occasion may be said to be the culmination of the interests of the theatrical season. It is their latest effort and it will surely engross the attention of theatergoers and all dramatic and literary students. A new play by Belasco and a new character by Warfield will furnish the acme of novelty and artistic interest.

"The Return of Peter Grimm" is the title of the new play which is looked upon as David Belasco's most inspired work. In his incessant search for new dramatic material the great author-director has entered a field never before attempted or dared by recent dramatists. His genius has never before been better shown than it is now in his succeeding and placing into concrete form an overpowering physiological proposition which has heretofore only existed in the minds of humanity.

Peter Grimm dies at the end of the first act and reappears during the subsequent action of the play. The motives of the reappearances, its mission, its causes, its results reveal how Mr. Belasco has handled a subject so strange and unusual that it is a play filled with hope, kindly human nature and delicate humor, with the never-ending effort to uplift and afford a keen evening's enjoyment.

It is a safe prediction that "The Return of Peter Grimm" will prove here, as it has elsewhere, a masterpiece. To say that the cast and production will be of surpassing excellence is only to promise what the public expects of Mr. Belasco. The company includes Marie Bates, Janet Dunbar, Marie Reichardt, Thomas Meighan, Joseph Brennan, Walter D. Greene, William Boag, John F. Webber, Percy Helton and Tony Bevan.

Belasco—Sam Bernard in "All for the Ladies."

"All for the Ladies," in which Sam Bernard will be seen at the Belasco this week, is an adaptation from the French farce, "Aimes des Femmes" (Love the women), by Henry Blousson.

As Leo von Laubenstein, a famous designer of women's gowns, sought after in consequence by the most distinguished women of Paris, Mr. Bernard has found another vehicle and role that as an indicator of good, wholesome laughter, is equal to his former "Hoggenheimer." His story in brief is that of two moss-grown men milliners, whose establishment is going to ruin because of their antiquated methods of business. Leo von Laubenstein (Sam Bernard) is the most celebrated fitter of women's gowns in Paris, and, therefore, the idol of the fair sex, his customers, Hector Renaud, a married partner of the firm of Pantouf, Clements & Co., after much argument, persuades these two old fossils to engage Leo. Leo is installed and immediately proceeds to move the shop to the fashionable Rue de la Paix. It becomes the center of all fashionable patronage, but as Pantouf and Clements had dread-

ed, their sprightly better halves are soon enamored of the conceited Leo.

During the season a number of big scenic melodramas will be presented and popular prices will prevail. Three matinees will be given each week on Tuesdays, Thursdays, and Saturdays.

A strong cast and a beautiful scenic equipment will make the first production an enjoyable one. Fred Hand, leading member of the company, will take the part of Jim Dawn, and Miss Rose Cameron will be seen as Margery Holmes, with Grace Childers as Chip, and Neola Newton as Starlight, the Indian girl.

Chase's—Edison Talking Pictures.

Two of the most successful of the Edison Talking Picture Plays, will be the features of Chase's continuous bill this week. Foremost will be the adventurous "Dick, the Highwayman," a comedy of love and incident, filled with tense action and humorous episode. The other will be "The Politician," a comedy of the vicissitudes of campaigns. Both are acted by especially selected casts of prominent players engaged for the Edison productions. They will head every bill during the week. Supplementing them, with a complete change every day, will be the beautiful Kine-macolor plays.

Numerous black and white picture plays of comedy, adventure, travel, and nature will lengthen and diversify the bills.

Gayety—"The American Beauties."

Cook and Lorenz, formerly featured funmakers with "The Motor Girl" and "The Polles Bergere," will head the cast of comedians in "The American Beauties" company, which comes to the Gayety this week, presenting "Lovers' Lane," a two-act musical farce.

R. E. Forrester is said to have provided an elaborate production for "The American Beauties" this season.

Cook and Lorenz will appear in the roles of two millionaire tramps. They will have as assistant funmakers Fay

little witness in the box. It is her turn to testify, and the prosecuting attorney puts her through a grilling examination, which she is unable to stand up under. She appeals to the court, by in vain. Finally, unable to bear the indignities, she collapses and brings the trial to an abrupt end.

In the character of Lord Ellerdine the authors have drawn a new type of "silly ass." It is this character who, in the end, solves the only real problem in the play.

Academy—"The Cowboy and the Thief."

This week marks the opening of the stock season at the Academy, and tomorrow night patrons of the theater will have an opportunity to see the new company in an excellent offering. For the opening bill Manager Rowland has selected a typical Western play, "The

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DAVID WARFIELD'S CHARACTER MAKE-UP

David Warfield's fine art of character make-up has never, it is said, had so full an opportunity as in his newest role of Peter Grimm in which he is to be seen for the first time in this city at the New National Theater this week.

Warfield's remarkable power to completely sink his identity into any role which he assumes is proverbial, and because of this remarkable skill at make-up, audience who have seen him on the stage rarely recognize him off of it. Indeed the story is told of his once passing through an audience, as it was leaving the theater, and his hearing their opinions of his acting, while his proximity was unthought of.

All of his characters, as far as their pictorial make-up is concerned, are remembered as unique types, each differing from the other, and each a triumph of the stage artist's creation. His "Auctioneer" was a distant type of the New York Eastsider, unforgettable in its shabby coat, its hat over the ears, and shaggy beard. The face of his "Mule Master" was the ideal type of the artistic musician, whose soul has been purified in his world of melody. His facial resemblance in this role to Beethoven is often remarked. His "Grand Army Man" was again of a distinctly different type to these.

Now we are to see his latest character in Peter Grimm a Dutchman.

HELEN KELLER TO RETURN TO BELASCO

Helen Keller, who is perhaps the most talked-of woman in America today, returns to Washington on Sunday evening, May 4, to repeat at the Belasco Theater the lecture she gave there a short while ago, entitled "The Heart and the Hand; or, the Right Use of Our Senses." After the lecture some one asked Helen Keller if she could tell whether her audience were large or not, and in her answer showed what a remarkable use she makes of her own senses.

"Yes, it was a large audience," she said, "I can tell by the vibrations of many feet in motion, and then the air is dense and warm when there are many people in the room."

"Can you tell if people are applauding you?" she was asked.

"Yes," she replied, "by the vibration of the air."

Her listeners wanted to applaud, but were interrupted by another question. "Can you tell if your audience is interested?"

"Oh, yes. They always are."

Kolb Brothers Return to New National Tonight

The success of the Kolb Brothers' motion pictures and colored slides, showing them shooting the rapids of the Colorado River canyon, has been such that they have played three separate engagements in New York City this season. These pictures, showing the dangers encountered and the risks necessary to complete a journey of nearly 1,600 miles in open boats. They are showing many wonderful scenes that have never been obtainable before. Owing to the success of their performance last Sunday evening, they have been re-engaged for this Sunday evening, where a full story of the many incidents that happened during their trip will be told by Mr. Emory C. Kolb. It is one of the most thrilling trips that has been offered.

INTEREST IN ABORN COMPANY IS KEEN

The recent announcement of the coming return of the Aborn English Grand Opera Company for its annual visit to the New National Theater has again awakened the interest of music lovers, and interest is growing rapidly in their coming engagement of four weeks, beginning Monday, May 13.

There will be two different operas given each week, so that the series will include eight changes of offering altogether, the regular performances including matinees on Wednesdays and Saturdays. The list selected for the four weeks includes such varied and popular works as "La Boheme," "La Tosca," "Madam Butterfly," "Il Trovatore," "Faust," "The Tales of Hoffman," "Lucia di Lammermoor," "Cavalleria Rusticana," and "Hansel and Gretel," to be given for a half week each.

As usual, there will be several other branches of the Aborn institution appearing in other cities while this one is running at the New National, and these various organizations will exchange principal artists and productions with each other every week.

FIRST TOUR IN MUSICAL COMEDY

Alice Gentle with Sam Bernard in "All for the Ladies," at the Belasco Theater this week, is making her first tour in musical comedy, having entered this field through grand opera training. Miss Gentle, a prominent member of Oscar Hammerstein's Manhattan company during his operatic career at the Manhattan Opera House, New York, and later with the Boston Opera Company.

PAVLOVA TO MAKE ANOTHER AMERICAN TOUR

It has been definitely decided that Pavlova, the great Russian dancer, who is coming back to tour this country next season, will appear in this country. Her organization will be very large, comprising a grand corps de ballet and a complete symphony orchestra.

Crowded attendance is still and will be for a long time the rule at the Knickerbocker Theater, New York, where Julia Sanderson and her charming sunshine girls continue as the most popular of hostesses in one of the most popular of the season's musical comedies, "The Sunshine Girl."

WHAT THE WEEK OFFERS.

NATIONAL....David Warfield in "The Return of Peter Grimm"

Kolb Brothers Traveltalk Tonight.

BELASCO...Sam Bernard in "All for the Ladies"—Chicago Grand Opera Company Friday Afternoon in "Hansel and Gretel"

COLUMBIA.....Columbia Players in "His House in Order"

Paulist Choristers Tuesday Afternoon

POLIT'S.....Polli Players in "A Butterfly on the Wheel"

ACADEMY.....Academy Stock Co. in "The Cowboy and the Thief"

CHASE'S.....Edison Talking Pictures

GAYETY....."The American Beauties"

COSMOS.....Vaudeville

CASINO.....Vaudeville

GARDEN.....Feature Films

LYCEUM.....Baseball